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FANTASMIC!

Winds arranged by **MICHAEL BROWN**

Percussion arranged by **BILL SCULLY**

PERFORMANCE AND COMPOSITION NOTES - ALL PERCUSSION

(PLEASE READ!)

WRITTEN MAY 2025

TOTAL TIME SPENT WRITING: ~55 HOURS

SHOW RUNTIME: ~10m30s

COMMISSIONED BY THE FRANKLIN REGIONAL SENIOR HIGH SCHOOL

MUSIC DEPARTMENT, MURRYSVILLE, PA.

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SHOW REPERTOIRE

I. Opener

This setting of “Fantasmic!” opens with an F#sus4 chord spanning the entire ensemble for a large, whimsical sound that sets the mood for the entirety of the show. The syllabic “i-ma-gin-a-tion” melody is heard first in the horns and vibraphone in measure 3, and then in the upper woodwinds and glockenspiel in measure 4. As the chord fades away, the mallet percussion builds suspense with an Ab pentatonic arpeggio that progressively gets faster and faster until we reach measure 10. Movement in the rest of the ensemble resumes here, with staccato 8th notes in the upper woodwinds, and a rhythmic motif in the hornline in measure 11, which is also heard in the Percussion II part. Measure 13 sees another full ensemble impact over an F#m7/Ab chord that quickly dissolves and fades away. Measure 15 sees a “pyramid” entrance throughout the winds, which takes us to measure 17, where the iconic trumpet solo from the original work is first heard in the hornline and upper woodwinds (older drafts of this show also had glockenspiel doubling this; it was later removed). The main theme continues, sounding exactly like the original Disneyland nighttime show, and at measure 28, the trumpet solo returns, this time with a countermelody and the xylophone and glockenspiel now doubling the solo. A snare drum soloist also enters here, with the rest of the drumline still playing impacts every 2 bars. At this point, the upper woodwinds and most of the percussion drops out for the trumpet solo at measure 35. A very light half-time groove is heard by Percussion II on a suspended or ride cymbal, the bass drum line, and the cymbal line. A full ensemble crescendo takes place next, with glockenspiel glissandos spanning the entire range of the keyboard that may be ad-libbed at the performer’s discretion. After a dramatic yet still consonant build, we hear a short drum break to lead the rest of the ensemble into the 9/8 feel of “Mickey the Sorcerer” at measure 46. The front ensemble is

used sparingly here, and is mostly either doubling the melody or doubling the chords, aside from a brief deviation from the melody in the xylophone at measure 59. Measures 60 and 61 see ensemble impacts using a rhythmic figure from the first main theme, but with a chord progression from the second theme, before we shift gears back into the trumpet solo section. This variation features virtuosic 16th note runs in the woodwinds and mallet percussion, along with a slight rhythmic deviation in measures 67 and 68 to keep the audience awake. Now the ensemble crescendos into the final push, featuring more runs in the mallet percussion that match the rhythms of the drumline (*hint: they should listen back to the drumline!*). Measure 72 sees the return of the “I-ma-gin-a-tion” motif from the very beginning of this movement. While this is happening, the mallet percussion arpeggiates the final chords, the drumline continues to build, and we end the opening movement on a very inconclusive chord. This is on purpose; the show is far from over.

II. Ballad

The auxiliary percussion begin this movement with a crescendo by Percussion I on bell tree and Percussion II on suspended cymbal. From here, we jump directly into “Part of Your World” from *The Little Mermaid*, featuring the melody in the upper woodwinds and the rest of the winds except trumpets as the accompaniment. The percussion is tacet at first, except for glockenspiel and auxiliary percussion. At measure 10, the melody is passed on to a trumpet soloist and the upper woodwinds drop out entirely. The glockenspiel also drops out here and the vibraphone enters, doubling chords. In measures 16 and 17, a full ensemble swell occurs to transition through a key change. The drumline builds momentum through a 32nd note run throughout the entire line, while the mallet percussion plays a short scalar 16th note run, leading

us to the most emotional and impactful moment of the show thus far. A full ensemble Db major chord sounds, and the ensemble immediately diminuendos to next to nothing, to then build it back up again 4 bars later. This time, the woodwinds join the mallet percussion in the building 16th note run, but we end on a Bb minor chord instead. Now the ensemble diminuendos once again. In measure 26, we change keys and transition into “Beauty and the Beast” from the film of the same name. Here, the low brass and tenor saxes take the melody. While this is happening, the high brass and alto saxes are the accompaniment, playing entirely upbeats, except for a downbeat on beat 1 of each measure. The marimba and xylophone also play this, as well as the Percussion I player on triangle. The upper woodwinds play a simple counterpoint doubled by the vibraphone. In measure 34, the roles are switched; the trumpets take the melody with the rest of the ensemble accompanying, except for the upper woodwinds who drop out entirely. Here, a very light backbeat is introduced in the auxiliary percussion and drumline (*hint: they should listen back to the drumline! Hint hint nudge nudge!*), while the vibraphone plays chords and the marimba arpeggiates them. The intensity builds slightly at measure 41, with the marimba now playing 16th note arpeggios instead of 8th notes. The glockenspiel and xylophone are also slowly introduced, primarily doubling the counterpoints played by the upper woodwinds and tenor saxes / baritones, respectively. At measure 45, most of the ensemble lines up and plays the same rhythmic figure with the main melody, before a sudden forte-piano and dramatic build in measures 47 and 48. The front ensemble plays an extended 16th note run into measure 49, and the drumline follows suit, and at measure 49, we reach yet another key change and a full ensemble push. Measure 52 sees one final run played by the mallet percussion and accompanied by the drumline before the ensemble diminuendos down to nearly nothing by measure 55. At this point, we change keys one final time as the second main theme from the opener returns in a

slower, much more delicate setting. This time, the upper woodwinds and glockenspiel carry the melody, with the rest of the ensemble except trumpets serving as the accompaniment. The vibraphone arpeggiates chords here because at this point, they will only have two mallets in their hands and there is no time to comfortably transition. After three delicate swells played by the accompanying instruments, we ritardando into measure 63, where the “Beauty and the Beast” melody briefly returns in the lower woodwinds and brass and then dissipates into nothing. Finally, after a soft full ensemble swell in measures 65 and 66 along with a brief solo in the crotales, the ballad comes to a sweet, peaceful end.

III. Finale

The closing movement immediately begins with a level of intensity unmatched by this show thus far. A Bb drone in the lower brass and woodwinds is heard as the trumpets recite another melodic figure from the opener; however this time, it is in a minor key as opposed to the cheerful Bb major heard in the opener. The mallet percussion joins in on this intensity with the xylophone doubling the trills and scalar patterns heard in the upper woodwinds, and the vibraphone and marimba take turns playing up and down a chromatic scale, descending from Bb5 to Gb4 and then back up again. All of this coupled with dramatic forte-pianos in the drumline and bass drum / gong impacts to boot makes for a remarkably intense point of action in the show. After some quick chordal stabs accompanying the melody in the hornline and glockenspiel at measure 5, a huge concert tom fill leads us into measure 8, where we’re greeted with a devastating, very ominous silence. On beat 3, the sousaphones and bass drums enter and lead the ensemble into a unique setting of Mussorgsky’s “Night on Bald Mountain”. The marimba and xylophone play the 6-tuplet double neighbor runs, the upper woodwinds and

glockenspiel play the iconic trills, and then the 16th note runs begin, and at measure 12, the rest of the ensemble hits the audience like a 16-wheeler with its iconic, doomsday-like melody. The drumline and auxiliary percussion also joins in on these hits to add to the intensity. Three quick marcato impacts sound throughout the ensemble at measure 16, and after a brief glockenspiel solo, the intensity builds once again into the drum break at measure 19. This drum break begins with a 2-bar snare feature and a 2-bar tenor feature accompanied by the mallet percussion, sousaphones, and some light auxiliary percussion for extra color. At measure 23, the full drumline splits a brief 16th note run, preceding a bass drum feature in measure 24. In measure 25, the drum break ends, and Percussion I on concert toms leads the ensemble into a new tempo. Beginning first with the front ensemble's dissonant 16th note run at measure 26, the rest of the ensemble follows suit at measure 27, helping us to build into a large dissonant impact in measure 29. Here, the mallet percussion doubles a downward chromatic run in the woodwinds, building to an even larger dissonant impact in measure 30. Then in measure 31, the action comes to a screeching halt, and the mark tree in Percussion I and drumline transition us into measure 32. Now the full ensemble rejoins us into a long, scalar build, using motifs from Fantasmic's main themes. This continues to measure 40, where the ensemble suddenly rallentandos, and the mallet percussion's 16th note run in measure 41 transitions us through a key change at measure 42 and back into the first main theme from the opener, in a more maestoso setting than before. The trumpets again carry the melody, while the rest of the ensemble provides an accompaniment, just like before. The mallet percussion plays virtuosic 16th note runs throughout that largely consist of scalar or arpeggiated runs. At measure 47, after three large impacts, the full ensemble diminuendos to almost nothing, before coming back even stronger than before at measure 49. After another key change, the alto saxes and some high brass take the melody, while the trumpets

play a counterpoint, and the upper woodwinds and mallet percussion accompany these figures. Again, we hear three full ensemble hits at measure 53, before a sudden *accelerando* in measure 55 leading us into measure 56. The high brass and lower woodwinds play a variation on the main theme already heard prior. While this is happening, the Bb drone and 16th note runs from the beginning of the closing movement return, but this time, they are in a major key. The marimba and vibraphone take turns playing runs again, but this time, they are scalar instead of chromatic as they were in the beginning. A full ensemble *forte-piano* in measure 63 builds us into the final push of the closing movement at measure 64. The syllabic “i-mag-in-a-tion” motif briefly returns, and as the final chords of the closer sound, the drumline aids the rest of the ensemble in building to the final release.

IV. Encore

This collection of Pixar movie songs opens with a 1-bar drum intro leading into “The Big Race” from *Cars*, presented here as a grandiose, consonant fanfare for the full band. After a mallet percussion run and full band crescendo in measure 5, the marimba and vibraphone introduce a counterpoint at measure 6. A full ensemble crescendo in measure 9 and a short “fill” played by the drumline transition us seamlessly into “Woody’s Roundup” from *Toy Story 2*. The drumline and marimba keep the energy up using a “train” beat, with a traditional country and western feel, as well as the wood blocks played by Percussion I, to emulate the sound of a galloping horse. Most of the ensemble plays the melody a-la barbershop quartet, except for the upper woodwinds, marimba and xylophone. After this mostly by-the-book 8-bar section, ending with an acme siren solo in Percussion II, we change keys and leap headfirst into “The Spirit of Adventure” from *Up*. The clarinets, tenor saxes, and baritones take the melody, while the rest of

the ensemble plays marcato chords underneath it. A full ensemble swell occurs as the trumpets, upper woodwinds, and glockenspiel take the melody in measure 23, and after another full ensemble build, we change keys and tempo to transition into the main theme from *Ratatouille*. Throughout this section, the upper woodwinds and trumpets take the melody, while the lower woodwinds and lower brass play the counterpoint. The auxiliary percussion and drumline build the grandiosity of this section through large impacts, while the marimba and vibraphone play block chords. Almost as quickly as this section begins, it ends and abruptly transitions into the rousing Latin feel of “End Creditouilles”, *Ratatouille*’s end credits music. At this point, all of the mallet percussion players except the marimbas take an auxiliary percussion instrument to create a very lush Latin groove. The alto and tenor saxes take a soli in this section while the brass and upper woodwinds play hits throughout. After the soli finishes, the entire ensemble drops out except for Percussion II, playing a bop hi-hat pattern to transition into the main theme from *Monsters, Inc.*. The lower woodwinds and lower brass take the iconic melody, while the drumline and auxiliary percussion keep the bop pattern going. The vibraphone plays block chords and eventually jumps into a countermelody with the upper woodwinds. After a trumpet solo at measure 54, the lower winds and brass briefly take the melody back while the full ensemble builds into “The Flik Machine” from *A Bug’s Life*. This section is not dissimilar to the previous one, with the same bop pattern in the percussion still continuing, accompanied by a walking bassline in the sousaphones. This time though, after a flexatone solo played by Percussion I, the marimbas play block chords very low in the register, and the vibraphone and xylophone double the melody. After a sudden break in the action, the full ensemble builds and ritardandos into the titular suite from *A Bug’s Life*, consisting of the main theme from the film. Now in a new key and a slower, maestoso tempo, the trumpets and upper woodwinds take the

fanfare-like melody while the rest of the winds play chords underneath it. The glockenspiel and xylophone double the melody, while the marimba and vibraphone play lush 16th note runs on top of it, creating an effective counterpoint that doesn't stray too far from the melody, and is sometimes exactly identical to it. At measure 76, the key signature changes one final time as we reach another full ensemble impact. After a brief diminuendo that quickly builds back up to full volume, the melodic idea from "The Big Race" is briefly heard as the final chord sounds out. Over this last chord, one final scalar mallet percussion run, with the drumline also following suit, is the last musical idea the audience hears in the show.

REQUIRED INSTRUMENTATION

Pitched Percussion:

One (1) Marimba (Required Range: 4.3 Octaves)* with one (1) 14" Suspended Cymbal

One (1) Vibraphone (3.0 Oct.) with one (1) 14" Suspended Cymbal and two (2) Bongos

One (1) Xylophone (3.5 Oct.) with one (1) Cha-Cha Bell**

One (1) Glockenspiel (2.5 Oct.) with one (1) 20" Jazz Ride Cymbal***

Two (2) Sets of Crotales (Lower Octave + Upper Octave)****

Percussion I:

Concert Bass Drum

Gong or Tam-Tam

Mark Tree

Two (2) Wood Blocks†

Triangle

Three (3) Concert Toms††

Bell Tree

Caxixi†††

Finger Cymbal

Two (2) Timbales

Flex-A-Tone

One (1) 29" Timpano

Percussion II:

20" Suspended Cymbal

Whip Crack or Slapstick

16" China Cymbal

10" Splash Cymbal

14" Hi-Hat

Calfskin Tambourine

Vibraslap

Ratchet

Acme Siren

Tri-Tone Samba Whistle

Two (2) Congas

* Although a 4.3 oct. marimba is required, a 5.0 oct. marimba is strongly recommended.

** If a cha-cha bell is unavailable, an agogo bell may be substituted.

*** A jazz ride cymbal (i.e. a Zildjian K Constantinople or a Dream Dark Matter) is recommended for the optimal effect for this music.

**** If crotales are unavailable, a glockenspiel may be substituted where notated on the part.

† The wood blocks should be pitched at least a major third apart.

†† The concert tom sizes should be 13", 14", and 16".

††† If a caxixi is unavailable, a shaker may be substituted.

ADDITIONAL PERFORMANCE NOTES

Mallet percussion parts involving the usage of four mallets were written with Burton's grip in mind, for ease of learnability. Stevens grip may also be used if desired, but the entire line should use either one or the other (as in, they should not be mismatched).

All bass drum, tam-tam, suspended cymbal, and marching cymbal impacts should ring out (LV), unless otherwise indicated with a "secco" performance text, or with a marcato accent (^).

The Percussion I player should use legato or general mallets for all bass drum and tam-tam impacts, unless otherwise indicated. The term "'Rite of Spring' bass drum mallets" refers to Vic Firth Tom Gauger TG21 mallets, or Dragonfly Cynthia Weh mallets if preferred.

VERSION HISTORY

- **Revision 1:** Initial release.
- **Revision 2:** Fixed all known typos.
- **Revision 3:** Revision 3: Slightly tweaked marching cymbal and Percussion II part, added missing stickings in bass drum parts. Slightly revised performance notes.
- **Revision 4:** Corrected more errors and added multi-tenor part for two spok drums.
- **Revision 5:** Added guitar part and made slight change to 4 bass drums part. Added version history to performance notes.

ACKNOWLEDGEMENTS

Franklin Regional High School Marching Band Staff:

Nicholas Nutter, Director

Tyler Funk, Assistant Director

Evan Isenberg, Percussion Instructor

Ashley Brett, Guard Instructor

Special Thanks To

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Questions? Comments? Found a typo? Email me! bscully178@gmail.com.

HAVE FUN!